

Latin Poetry vol. 1.

ON
TWO ODES
OF
HORACE.

l. Horatius Flaccus (2)



A
D I S S E R T A T I O N
C O N C E R N I N G
T W O O D E S
O F
H O R A C E,

WHICH HAVE BEEN DISCOVERED
IN THE
PALATINE LIBRARY AT ROME.

L O N D O N:
PRINTED BY J. CROWDER,
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M,DCC,LXXXIX.

DISSEMINATION

OF THE



FOR THE

PALATINE LIBRARY AT ROME

FOR C. J. AND J. ROBINSON, PATENT-PRINTERS, ROW.

1840

T O T H E
A D M I R E R S O F H O R A C E
T H I S . L I T T L E D I S S E R T A T I O N ,
W H I C H S E E K S N O O T H E R
D I S T I N C T I O N
T H A N T H A T O F C O N T A I N I N G
T W O O D E S ,
L A T E L Y D I S C O V E R E D ,

*di quel Poeta savio, festivo, e leggiadro, pieno di moralità,
e di spirito, che ha scritto per tutte le condi-
zioni della vita, e in cui trova ogni
uomo da specchiarsi, e da
far suo profitto.**

I S
M O S T R E S P E C T F U L L Y I N S C R I B E D
B Y T H E
A U T H O R .

* See an Essay of the polite ALGAROTTI's, entitled, *Saggio sopra Orazio*.

ADMIERS OF HORACE

THIS LITTLE DISSERTATION

WHICH FEELS NO OTHER

DISTINCTION

THAN THAT OF CONTAINING

TWO OF THE

LATEST DISCOVERIES



MOST RESPECTFULLY INSCRIBED

BY THE

AUTHOR

Printed by J. G. & Co. at the Bodleian Press, Oxford.

A

D I S S E R T A T I O N

C O N C E R N I N G

T W O O D E S

O F

H O R A C E.

IN considering any particular discovery, or improvement, our curiosity is naturally excited to be informed of the circumstances, which have chiefly contributed to it: on the present occasion therefore, we are led to remark the liberality and true greatness of mind, which several of the sovereigns of Europe have lately evinced, by causing a diligent
and

and accurate examination to be made of the MANUSCRIPTS in their private, as well as public, Libraries.

These enlarged views and truly royal deeds have a just claim to the highest praise, and will, without doubt, insure the approbation and applauses of posterity: for it must be acknowledged, that the permitting of those repositories of antient literature to be opened and scrutinized, for the benefit of the world in general, is confessedly, next to the establishment of academies or societies of learned men, the surest testimony that could be given of the friendly disposition of those princes to the advancement of knowledge.

Of the great number of manuscripts, which are hoarded in the various libraries of Europe, a pretty good idea may be formed, from a view of the catalogues that have been published during the course of the

the last, and present century; and there are undoubtedly many collections, the contents of which are wholly unknown.

It is sincerely to be wished, that the method, which is now followed in France, in the examination of the MSS. of the king's library, should be adopted in every part of Europe; and, instead of publishing a mere catalogue, which may be done by any librarian of sufficient industry, that several of the first characters for learning and abilities should be employed in this undertaking, to the end that each curious MS. may undergo a careful and distinct examination.

In this toilsome employment, the mind, being continually occupied with the hopes of some signal discovery, will feel a powerful stimulus to diligence and attention, that will greatly contribute to ease the labour of it: and if these researches should happily

B

terminate

terminate in bringing to light an entire Livy or Tacitus, how amply will the trouble and expences of them be rewarded.

This expectation must not be considered as altogether chimerical, for it would appear from John of Salisbury's Policraticus, and some other writings of the same date, that there existed in the twelfth century several works of classic authors, which we do not possess at this day. It is said that the libraries of Sweden and Denmark contain many very ancient MSS; we must therefore hope that a thorough examination of them will restore to the world several of those works, the loss of which has been so long lamented. And here the discovery of Homer's Hymn to Ceres, a few years ago, in the unclassical country of Muscovy, deserves to be remembered, as an occurrence that was singularly curious and surprizing.

I cannot

I cannot omit the present opportunity of observing, that a collection of MSS. can only be truly valuable, as far as they are applied to correct the errors, to detect the interpolations, to supply the omissions, or to ascertain the authenticity of such parts of the printed copies, as have occasioned difficulties to the scholar.

All MSS. must consequently be considered, until they shall have served some one of these useful purposes, as mere ALGAE or waste paper, which can bestow no real honour on the curious possessor or preserver of them: if however a MS. should be found to restore the genuine reading of corrupted passages, to remove the doubts of commentators, or to answer any of the intentions above mentioned, having at the same time every indisputable mark of antiquity; then indeed it becomes valuable; and it is this application of it alone that stamps the value upon it.

Several discoveries have of late years been made at Rome, under the auspices of the sovereign Pontiff, with which the learned are well acquainted: viz. of a fragment out of the XCI book of Livy; of a very curious Anacreon; and of two whole chapters of the characters of Theophrastus: but I am surprized that the appearance of two odes, which are ascribed to Horace, should not have excited more general attention; as he is, most assuredly, the favorite author of every man of taste.

It is therefore highly probable, that these Odes are as yet not much known in this country, (indeed no other reason can be assigned for this general silence,) as I do not recollect them to have been noticed, either in our periodical publications, or in private conversation: the manner however, in which they were first published, appears to be the true cause of the obscurity, in which they have so long remained; for
they

they are placed at the end of the *addenda in animadversionibus ad LONGI PASTORALIA*, by the very learned M. DE VILLOISON, in his excellent edition of that work; I can therefore easily believe, that many persons may have carefully perused that entertaining Greek romance, without seeing the Odes.

It is now about eleven years since these Odes were discovered, by M. Pallavicini, in the Palatine Library at Rome; a place that well merited the distinguished honour of preserving them, as it was on the Palatine hill that Augustus built the Temple of Apollo, to which he afterwards added the famous library, which Horace makes mention of in alluding to the plagiarisms of Celfus:

*Monitus, multumque monendus,
Privatas ut quaerat opes, et tangere vitet
Scripta, PALATINUS quaecunque recepit APOLLO;*
and

and in which it is probable, that the several works of Horace were deposited, as they came perfect from his hands; for this library was manifestly founded for the reception of every literary performance that was judged worthy *Linenda cedro, et levi servanda cupresso.*

I now proceed to gratify the reader with a sight of the odes themselves; to each of which I have presumed to subjoin a few cursory observations.

Q U I N T I
H O R A T I I F L A C C I

C A R M I N U M

L I B E R P R I M U S.

O D E XXXIX.

Q U I T

HORATII FLACCI

C A R M I N U M

L I B E R P R I M U S

O D E XXXIX

Q. H O R A T I I F L A C C I
C A R M I N U M

LIB. I. ODE XXXIX.

Ad JULIUM FLORUM.

Discolor grandem gravat uva ramum ;
Instat Autumnus : glacialis anno
Mox hyems volvente aderit, capillis
Horrida canis.

Jam licet Nymphas trepidè fugaces
Insequi, lento pede detinendas ;
Et labris captae, simulantis iram,
Oscula figi.

Jam licet vino madidos vetusto
De die laetum recitare carmen :
Flore, si te des hilarem, licebit
Sumere noctem.

Jam vide curas Aquilone sparsas ?
Mens viri fortis sibi constat, utrùm
Seriùs lethi, citiùsve tristis
Advolat hora.

Q. HORATII FLACCI

CARMINA

LIB. I. ODE XXXIX.

M. JULIUM FLORUM

Discolor grandem gravat ova ramum;

Infest Autumnus: glaciis anno

Mox hinc vellem adire capillis

Horrida canis

Jam licet Nymphas tepide fugaces

Intepui, tanto pede detinendas;

Et labris captae, tumidantis iram,

Oculis aegi

Jam licet vino madidos veruſſo

De die lactum rectare carmen;

Flare, si te des hilarem, licet

Somare noctem;

Jam vide curas Aquilone spargas?

Mens viri fortis sibi constat, animum

Serius laeti, citiusve tristic

Advolat hora.

OBSERVATIONS.

JULIUS FLORUS, whose name is at the head of this ode, is certainly the same person, to whom two epistles are addressed by our author. He seems to have been a man of much ingenuity, learning, and taste; as we learn from Horace, who compliments him on his splendid and various talents :

————— *non tibi parvum*
Ingenium, non incultum est, nec turpiter hirtum.
Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen,
Prima feres hederæ victricis præmia.

His intimacy with Horace is sufficiently evident, from the style of the two epistles themselves; which are written with all the freedom and familiarity of the strictest friendship. It appears from the second epistle of the second book, that Florus, when he left Rome, to join the army of Tiberius, earnestly requested Horace to write to him; and especially bound him under a promise to send some of his odes:

quereris ———, quod
Expectata tibi non mittam CARMINA mendax.

Now

Now it seems to be agreed among commentators, that the *Carmina* here mentioned, signify the odes; and we beg leave to shew, from two respectable critics, that this interpretation is warranted on many other occasions: M. Dacier remarks, *quand Horace met carmen et carmina tout seul, il parle de ses odes, de ses vers lyriques*: and M. Sanadon also observes, *que carmen dans Horace, signifie souvent la poesie lyrique*. In the following lines, our Florus is described as an admirer of lyric poetry, in direct opposition to the satiric, and other species of poetry:

———*non omnes eadem mirantur amantque.*

Carminum tu gaudes; hic delectatur Iambis;

Ille Bionis sermonibus, et sale nigro.

I am

I am therefore quite at a loss to determine how it came to pass, that he has been ranked as a Roman satirist, *on le compte*, says Dacier, *parmi les Poëtes Satiriques*. We have seen above, that he was allowed to be well skilled as a poet; and it is probable, that he confined himself to lyric compositions; indeed every thing confirms us in that opinion; and of that particular passage, *Seu condis amabile carmen*, M. Dacier is obliged to confess, that *cette expression*, *amabile carmen*, *convient pourtant moins à la Satire qu' à la Poësie lyrique*.

I cannot also but differ in opinion from M. Desprez, and Dr. Francis, who in their interpretation, have converted *amabile carmen* into amorous lays, as I think it rather refers to poetry in general; and it is therefore very properly translated in that sense, by both Dacier and Sanadon.

don. The latter of whom has given this elegant version of the whole sentence: *Pour peu que vous vous laissez attirer aux Charmes de la Poësie, vous enlèverez sans difficulté les premières couronnes.* I imagine there can be no dispute about the meaning of *laetum carmen*, as it is clearly indicative of lyric poetry; and it occurs in our ode, addressed to Florus, very fortunately, as confirming what we have already advanced, of his fondness for that kind of verse.

The plan and subject of this ode, is similar to many others of Horace; viz. to the fourth of the first book; to the seventh, and twelfth of the fourth book. The first of these seems to have been written near to the time of the feast of Faunus, in the spring, as our ode apparently was in the autumn:

autumn: they all agree pretty exactly in the same division of the subject, that is, they begin with a description of the season of the year, afterwards recite the sports and festivity peculiar to each season, and conclude with a view of death; which is intended as a strong Epicurean reason for enjoying every opportunity of pleasure: and indeed the greater part of mankind, have commonly thought, that to defer our pleasures, is probably to lose them for ever.

The ninth ode of the first book, may be consulted with advantage, as affording a further illustration of most parts of this ode, and of the Epicurean philosophy, which Horace so frequently and admirably explains.

I shall not decide whether this ode be either superior or inferior to the other performances of our author, but I think, that in none of them
do

do we observe more force of expression and boldness of epithets, than in the description of the seasons, at the opening of this ode; and the rest of the ode, does likewise certainly possess much sweetness and elegance.

A careful reading of the several odes, which I have referred to, on nearly the same subjects, will tend to confirm our admiration of this excellent poet, by shewing, as M. Sanadon, and Dr. Francis have remarked, the fruitfulness of a genius, which could copy itself without repetitions, or rather, which knew how to imitate, without copying itself.

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pying itself.

to examine the style of the poet, and to see how
much he has improved in it, since the first edition.

Q U I N T I

H O R A T I I F L A C C I

C A R M I N U M,

L I B E R P R I M U S.

O D E XL.

HORATI FLACC

LIBER PRIMUS

ODI ET TENET

HORATI FLACC

C. N. R. M. I. W. U. M.

LIBER PRIMUS

ODE XL

Q. HORATII FLACCI

C A R M I N U M

LIB. I. ODE XL.

Ad LIBRUM SUUM.

Dulci libello nemo sodalium

Forſan meorum charior extitit.

De te merenti quid fidelis

Officium domino rependes ?

Te Roma cautum territat ardua ?

Depone vanos invidiae metus ;

Urbisque fidens dignitati,

Per plateas animofus audi.

En quo furentes Eumenidum choros

Disjecit almo fulmine Jupiter ?

Huic ara ſtabit, fama cantu

Perpetuo celebranda crefcet.

Q. HORATII FLACCI

CARMINUM

LIB. I. OD. XL.

DE VITIIS

Dulci libello nona solatio

Torani moeroris charis exitus

De te moeroris quid habetis

Quem non moris

Te Roma carum solatio

Deposui vides vides moeroris

Libellus abas dicitur

Per patescunt amorem

Et quo furoris

Disceat abas solatio

Hic autem non

Perpetuo celebranda

OBSERVATIONS.

THERE is no reason to believe, that the odes of Horace are placed in the order in which they were written, but according to the poet's fancy, or rather according to accident; for it appears, that he was regardless of any other arrangement, in forming his odes into books, than that of dedicating the first book of his odes, satires,

tires, and epistles, to his friend and patron Mæcenas; and of adding to each book, by way of epilogue, a poem that might give an elegant finishing to it.

It appears so evidently to be the intention of Horace to conclude each book in the manner now mentioned, that it is both allowable, and reasonable to conjecture, that those books are incomplete which do not end with a poem of that kind: and particularly the very consideration that Horace has been attentive to this circumstance, in the second, and third book of odes, leads us to believe that the first book, which might seem to require it more than the others, would not be without this proper ornament of a handsome collection of poems.

Now

Now what ode could be better adapted, than the present, for the conclusion of the first regular work of a poet, who was "yet a timorous candidate for reputation," and who was going to appear, for the first time, before the public: A very delicate and critical situation, of which no man, we may safely affirm, could be more sensible than Horace was; he has therefore written this ode with much dexterity.

We also observe, and admire, in this ode, the same kind of allegory, which gives so much beauty to his address *Ad Librum Suum*, which concludes the first book of epistles. There his book is represented, as a child unwillingly confined at home, and wishing earnestly for liberty; here it is exhibited, as a servant boy, who, having experienced much fostering care, naturally
E discovers

discovers a great degree of timidity and reluctance, at being now obliged to go forth into the world.

This ode therefore appears worthy, and well fitted to be annexed to the first publication of Horace: and as a collateral proof that it is the production of this delightful poet, may be mentioned, the effect of reading it, with the last odes of the second and third books, in regular succession; by which we are not only convinced, that the different works (Libri) of Horace, were separately published; but we are struck with the most evident marks of increasing courage, and progressive confidence, in the merits of his works, and of his future fame. The last ode of the second book, (of which Scaliger, whose judgment is excellent, when he does not indulge his natural spleen,

spleen, says, *Oden hanc magni spiritus, et tanto dignam ingenio,*) shews his determination to trust his reputation with futurity; being well assured, that, as long as he lives, he shall be exposed to envy, as all eminent men have always been. But the last ode of the third book is written in a very high style, and openly asserts his claim to the praises of posterity, and to immortality: in it also is manifested, to use the words of M. Sanadon, *l'intention du Poëte, qui l'a regardée comme la clôture de ses Poëses Lyriques.*

We know that the fourth book was added at the instance of Augustus; and that it contains many excellent odes, and particularly one to Melpomene, which has long been the delight and admiration of scholars: it appears to me, that this ode was expressly written, to be placed at

the end of this book, after the manner of those above mentioned; but how it came to be misplaced, cannot now be determined.

The odes in this book, are certainly deranged from their original order; for it is reasonable to expect, that the book, which was published at the request of Augustus, would not have appeared without a dedication of the first ode to that prince, in conformity to the custom of Horace, in addressing Mæcenas on many occasions; and even Augustus himself in the second book of epistles: if therefore it were allowable to arrange these odes anew, I would recommend one of the odes to Augustus, to be placed at the beginning, and that to Melpomene, at the end of this book.

To

To return to our ode: I confess that I do not think it deficient either in correctness, harmony, and happy expression, for which the odes of Horace have ever been both admired and extolled: and the vein of piety also at the conclusion of it, for the protection with which, he flatters himself, he shall be favoured, against the envy and malice of mankind, cannot but be considered as one of its greatest beauties.

Upon the whole, I think it may be concluded, that two odes were certainly wanting to complete the first book, from the particular attention of Horace, to form each book, that is adorned,

adorned, as it were, with a peroration, of a regular number of odes: thus the second book has *twenty*, the third book *thirty*, and the first book of epistles *twenty*; it is therefore very probable, that the first book of odes was originally composed of *forty*.

It is worthy of remark, that, in neither of these odes, do we meet with any of those bold poetical licences, which occasion great torture to translators and interpreters, but which were probably much admired by the Romans themselves: as *Cervix rosea; brachia purpureâ candidiora nive; nemorum comae; &c. &c.* All which clearly demonstrate, how much is lost by the Latin having become a dead language, which confines our attention to verbal meaning. It must therefore be considered as a happy circumstance, that no such expressions

expressions occur in these odes ; for I have no doubt, but that very remarkable one, *olentis uxores mariti*, had it unluckily appeared in them for the first time, would have been condemned as unworthy of the Latin tongue ; and perhaps the odes themselves, from that cause only, might have shared the same fate : so difficult is it for us to form just conceptions of the beauties of the ancient languages, or to reconcile ourselves to any new and uncommon mode of expression.

I am sensible however, that we ought to be extremely cautious, with regard to what we receive under the venerable name of antiquity ; at the same time, I am not ignorant that “ the parts
“ of works, not regularly brought to light, are apt
“ to raise a suspicion of forgery ; and that they
“ therefore commonly undergo a more rigid ex-
“ amination,

"amination, than any other works, or pieces of
"the same author."

Concerning the odes in question, I shall say
nothing farther than that they are, in considera-
tion of their reputed author, entitled to the atten-
tion of the litterati; and I now leave them in
their hands, with a certain assurance, that each
of the odes will stand the test, as to pure Lati-
nity and authenticity, of the severest criticism.

FINIS

